

THAMES TELEVISION LIMITED
BROOM ROAD
TEDDINGTON
MIDDLESEX

C A M E R A S C R I P T

C A L L A N (1 2)

"DO YOU RECOGNISE THE WOMAN?"

PROD.NO. 35012

by
Bill Craig

VTR/THS/5421

Story Editor
GEORGE MARKSTEIN

Designed by
MIKE HALL

Produced by
REGINALD COLLIN

Directed by
PETER DUGUID

STUDIO ONE, TEDDINGTON

<u>CAMERA REHEARSAL:</u>	Wednesday, 5 April, 1972	(10.00 - 19.30)
	Thursday, 6 April, 1972	(10.30)
<u>VTR:</u>	Thursday, 6 April, 1972	(15.15 - 19.30)
<u>TRANSMISSION:</u>	Wednesday, 17 May, 1972	
<u>DURATION:</u>	51.00 + 2 commercial breaks	

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STRICTLY FORBIDDEN

SERIES: CALLAN (12)

TITLE: "DO YOU RECOGNISE THE WOMAN?"

Producer: REGINALD COLLIN

Director: PETER DUGUID

Designer: MIKE HALL

Production Assistant: EDNA EWING

Floor Manager: JOHN COOPER

Stage Manager: DOROTHY POPE

Make-Up Supervisor: JOAN HILLS

Wardrobe Supervisor: GILLIAN GRIMES

Read-through and Rehearsals: 11.00 am Friday, 24 March, 1972 at Steadfast Hall, Thames Side, Kingston, Surrey. TEL: 546-3293

O.B.'s: Tuesday and Wednesday, 28 and 29 March, 1972

Camera Rehearsals: Wednesday and Thursday, 5 and 6 April, 1972 Studio One, Teddington

VTR: Thursday, 6 April, 1972 - Studio One, Teddington 15.15 - 19.15

CAST LIST

Callan	EDWARD WOODWARD
Lonely	RUSSELL HUNTER
Meres	ANTHONY VALENTINE
Hunter	WILLIAM SQUIRE
Bishop	GEOFFREY CHATER
Flo	SARAH LAWSON
Richmond	T. P. McKEENA
Norah	SHEILA FAY
Dowsett	JOHN MOORE
Gladys	CHERYL HALL
Li	LISA LANGDON
Prison Officer	BELLA EMBERG
Technician	HARRY WALKER

Edna Ewing (Ref. 417)
22nd March, 1972

CALLAN (12)"DO YOU RECOGNISE THE WOMAN?"CAST LIST

Callan EDWARD WOODWARD
Lonely RUSSELL HUNTER (in OB only)
Meres ANTHONY VALENTINE
Hunter WILLIAM SQUIRE
Bishop GEOFFREY CHATER
Flo SARAH LAWSON
Richmond T. P. McKENNA
Norah SHEILA PAY
Dowsett JOHN MOORE
Gladys CHERYL HALL
Liz LISA LANGDON
Prison Officer BELLA EMBERG
Technician HARRY WALKER

WALK-ONS (Wed. 5 April - 09.45: Thurs. 6 April - 10.00)

Down-and-outs in mission: Winifred Sabine
Varley Thomas
Aubrey Danvers-Walker
Laurence Archer
Dennis Redwood

WALK-ON (Thurs. 6 April - 10.30 - one day only)

Section man, Hunter's asst. Brian Justice

EXTRAS (Wed. 5 April - 10.15: Thurs. 6 April - 10.30)

Prisoners in kitchen: Gill Godstone
Iris Fry

PRODUCTION AND TECHNICAL TEAM

Production Assistant	EDNA EWING
Floor Manager	JOHN COOPER
Stage Manager	DOROTHY POPE
Assistant Floor Manager	PETER ERRINGTON
Call Boy	SIMON CARLTON
Costume Supervisor	GILLIAN GRIMES
Make-Up Supervisor	JOAN HILLS
Operations Supervisor	DEL RANDELL
Lighting Director	H. RICHARDS
Sound Supervisor	ARTHUR DUFF
Senior Cameraman	PETER HOWELL
Vision Mixer	PETER PHILLIPS
Racks	BILL MARLEY
Grams	JULIAN FORD
Graphic Designer	HUTH ERIERAM

CAMERA REHEARSAL SCHEDULEWednesday, 5 April, 1972

Camera Rehearsal	10.00 - 13.15
Lunch Break	13.15 - 14.15
Camera Rehearsal	14.15 - 19.30
Tech. Ops. Supper Break	19.30 - 20.30

Thursday, 6 April, 1972

Line Up and Make Up	09.30 - 10.30
Dress Rehearsal	10.30 - 13.30
Lunch Break	13.30 - 14.30
Line Up and Make Up	14.30 - 15.15
VTR	15.15 - 19.15
Technical clear	19.15 - 19.30
Tech. Ops. Supper Break	19.30 - 20.30

SCENE BREAKDOWN

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<u>SCENE NO.</u>	<u>SET</u>	<u>TIME</u>	<u>CHARACTERS</u>	<u>CMES</u>	<u>SOUND</u>	<u>SHOTS</u>	<u>PAGES</u>
	TELECINE Thames Symbol and opening titles	-	- -	-	SOF	-	1
1. MISSION HALL		DAY ONE	DOWSETT NORAH RICHMOND Walk-ons	1 A	A 1	1 -	1-2
2. OB (1) Ext.Mission/Detector Van		DAY ONE	TAPE RUN (1) Walk-on	-	SOT	-	3
3. MISSION - LIVING ROOM		DAY ONE	DOWSETT (v.o.) NORAH	5 A	A 1 B 1	3	4
4. MISSION HALL		DAY ONE	DOWSETT RICHMOND Walk-ons	1 B 2 A	A 1	4 - 9	4-5
5. MISSION - LIVING ROOM		DAY ONE	TAPE STOP (1) DOWSETT NORAH RICHMOND	2 B 3 A 4 A	B 1	10 - 13	5-7
6. OB (2) Ext.St./Detector Van		DAY ONE	TAPE RUN (2) -	-	SOT	-	8
7. INT. DETECTOR VAN		DAY ONE	MERES TECHNICIAN	1 C 2 C	F/P 1 GRAMS	14 - 15	9
8. MISSION - LIVING ROOM		DAY ONE	DOWSETT	4 B	B 1	16	9
9. INT. DETECTOR VAN		DAY ONE	MERES TECHNICIAN	1 C 2 C	F/P 1 GRAMS	17 - 22	10
10. HUNTER'S OFFICE		DAY ONE	TAPE RUN (3) HUNTER BISHOP CALLAN	1 D 2 D 3 B	C 1 GRAMS	23 - 25	11-14
11. PRISON KITCHEN		DAY 2 AM	GLADYS FLO PRISON OFF. Extras	4 C	A 2	36	14-16
			TAPE STOP (2)				

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SCENE BREAKDOWN (contd.)

-11-

SCENE NO.	SET	TIME	CHARACTERS	ONES	SCOTED	SHOTS	PAGES
12. PRISON VISITING ROOM		DAY 2 AM	PRISON OFF. FLO	3 C	A 3 GRAMS	37	16
			TAPE RUN (4)				
12A. PRISON VISITING ROOM	A/B		PRISON OFF. FLO CALLAN	3 D 4 D	FIXED MIC A	38 - 54	17-19
			TAPE RUN (5)				
13. HUNTER'S OFFICE		DAY 2 PM	HUNTER LIZ CALLAN	1 D 2 D	C 1 B 2	55 - 59	20-21
			TAPE RUN (6)				
14. OB (3) EXT. PRISON		DAY 3 AM	RICHMOND NORAH	-	SOT	-	22-23
15. PRISON KITCHEN		DAY 3 NIGHT	GLADYS FLO PRISON OFF. Extras	3 E 4 E	A 4	60 - 64	24
			TAPE STOP (3)				
15A. A/B	A/B	A/B	A/B	3 E	A/B	64A.	24
			TAPE STOP (4)				
16. MISSION - LIVING ROOM		DAY 4 AM	NORAH DOWSETT RICHMOND	4 B 5 B	B 1 C 2	65 - 66	25
Slide CALLAN, End Part One		-	-	-	GRAMS	-	25
			FIRST COMMERCIAL BREAK				
Slide CALLAN, Part Two		-	-	-	GRAMS	-	26
			TAPE RUN (7)				
17. OB. (4) 18. Ext. Prison 19.		DAY 5 NIGHT	CALLAN FLO LONELY	-	SOT GRAMS	-	26-27
20. INT. TAXI		DAY 5 NIGHT	CALLAN FLO	3 F 4 F	FIXED MIC B	67 - 72	28-29
			TAPE STOP (5)				
21. HOTEL BATHROOM		DAY 5 NIGHT	LIZ CALLAN FLO	1 E	A 5 C 3	73	29

"DO YOU RECOGNISE THE WOMAN?"

SCENE BREAKDOWN (contd.)

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<u>SCENE NO.</u>	<u>SET</u>	<u>TIME</u>	<u>CHARACTERS</u>	<u>CMS</u>	<u>SCENES</u>	<u>SHOTS</u>	<u>PAGES</u>
22. HOTEL LOUNGE		DAY 5 NIGHT	LIZ CALLAN FLO	1 E 2 E 3 G	A 5 C 3	74 - 82	30-32
23. HOTEL BATHROOM		DAY 5 NIGHT	FLO	1 F	A 5	83	32
24. MISSION - LIVING ROOM		DAY 12 PM	RICHMOND NORAH GLADYS	2 B 3 A 4 A	B 1	84 - 104	33-38
TAPE RUN (8)							
RECORDED OUT OF SEQUENCE IN THIS ORDER							
26. MISSION - LIVING ROOM		DAY 12 PM	NORAH RICHMOND	2 B 3 A 4 A	B 1	119 - 129	43-46
TAPE RUN (9)							
27. HUNTER'S OFFICE		DAY 13 AM	HUNTER CALLAN	1 D 2 D	C 1	130 - 134	46-47
TAPE STOP (8)							
25. HOTEL LOUNGE		DAY 12 PM	FLO CALLAN	1 G 2 E 3 H 5 C	A 6 C 3	105 - 118	39-42
TAPE STOP (7)							
28. HOTEL LOUNGE		DAY 13 AM	CALLAN FLO	1 G 2 E 3 H 5 C	A 6 C 3	135 - 141	48-49
TAPE RUN (10)							
RECORDED IN SCRIPT SEQUENCE FROM HERE							
29. OB (5) EXT. COMMON		DAY 13 AM	CALLAN FLO	-	SOT	-	50-51
30. MISSION - LIVING ROOM		DAY 14 AM	DOWSETT NORAH	3 A 4 A	B 1 GRAMS	142 - 143	52
Slide CALLAN, End Part Two		-	-	-	GRAMS	-	52
SECOND COMMERCIAL BREAK							

"DO YOU RECOGNISE THE WOMAN?"

SCENE BREAKDOWN (contd.)

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<u>SCENE NO.</u>	<u>SET</u>	<u>TIME</u>	<u>CHARACTERS</u>	<u>CAMS</u>	<u>SOUND</u>	<u>SHOTS</u>	<u>PAGES</u>
	Slide CALLAN, Part Three	-	-	-	GRAMS	-	53
			TAPE RUN (11)				
31.	OB (6) EXT. ST. DETECTOR VAN	DAY 14 AM	-	-	SOT	-	53
32.	INT. DETECTOR VAN	DAY 14 AM	MERES TECHNICIAN	2 C 3 L	F/P 1 GRAMS	144 - 147	54-55
			TAPE RUN (12)				
33.	HOTEL LOUNGE	DAY 14 PM	BISHOP CALLAN HUNTER FLO	1 G 2 E 3 H	A 6 C 3	148 - 171	55-58
			TAPE RUN (13)				
34.	MISSION - LIVING ROOM	DAY 14 PM	RICHMOND DOWSETT NORAH	2 B 3 A 4 A	B 1 GRAMS	172 - 176	59-60
35.	HOTEL LOUNGE	DAY 14 PM	FLO CALLAN	1 H 5 D	A 6	177 - 181	60-62
36.	HUNTER'S OFFICE	DAY 15 AM	HUNTER MERES	2 D	B 3	182	62-63
			TAPE STOP (9)				
37.	HOTEL LOUNGE	DAY 15 PM	CALLAN FLO	3 H 2 E	C 3	183 - 184	64
38.	HOTEL BATHROOM	ditto	CALLAN FLO	5 E	A 5	185	64
39.	HOTEL LOUNGE	ditto	CALLAN FLO	2 E	C 3	186	64
			TAPE STOP (10)				
40.	MISSION - LIVING RM.	ditto	NORAH DOWSETT RICHMOND	3 M 4 A	B 1	187 - 188	65
			TAPE RUN (14)				
41.	OB (7) EXT. ST. DETECTOR VAN	ditto	-	-	SOT	-	66
42.	MISSION HALL	ditto	NORAH RICHMOND FLO	1 B	A 1	189	67

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"DO YOU : . . . ISE THE WOMAN?"

SCENE BREAKDOWN (contd.)

-v-

<u>SCENE NO.</u>	<u>SET</u>	<u>TIME</u>	<u>CHARACTERS</u>	<u>CLIPS</u>	<u>SOUND</u>	<u>SHOTS</u>	<u>PAGES</u>
43. HOTEL LOUNGE		DAY 15 PM	MERES CALLAN (v.o.)	2 E	A 6 C 4	190	67
44. HOTEL BATHROOM		ditto	CALLAN MERES	3 G 5 E	C 4	191 - 193	67-68
45. MISSION - LIVING ROOM		ditto	FLO NORAH RICHMOND DOWSETT	2 B 3 A 4 A	B 1	194 - 207	69-71
46. INT. DETECTOR VAN		ditto	TECHNICIAN MERES	1 C	F/P 1	208	71
			TAPE RUN (15)				
47. MISSION - BEDROOM		ditto	RICHMOND FLO	4 G	B 4	209	71-73
			TAPE STOP (11)				
48. MISSION HALL		ditto	CALLAN MERES	1 B	A 1	210	74
49. MISSION - LIVING RM.		ditto	DOWSETT CALLAN MERES	2 B	C 5 GRAMS	211	74
50. MISSION BEDROOM		ditto	CALLAN FLO	3 N 4 G 5 F	B 4	212 - 214	74
51. MISSION - LIVING ROOM		ditto	CALLAN MERES	2 B	C 5	215	75
52. MISSION HALL		ditto	CALLAN HUNTER Walk-on	1 B	A 1	216	75
			TAPE RUN (16)				
53. OB (8) Ext. Mission		ditto	CALLAN	-	SOT	-	76
Floor Caption SCANNER CAPS. SUPERED			-	3	GRAMS	217	77-78

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CALLAN (12)"DO YOU RECOGNISE THE WOMAN?"ACT ONE

CAM. 1 - POS.A - MISSION HALL
 CAM.2 - POS.A - MISSION HALL
 CAM.3 - POS.A - MISSION LIVING ROOM
 CAM.4 - POS.A - MISSION LIVING ROOM
 CAM.5 - (on creeper) POS.A - MISSION LIVING ROOM

FADE UP
 TELECINE (35mm/16mm d-h)

S.O.F.

THAMES SYMBOL into (film K)
 opening title film (sound A)

starring
 EDWARD WOODWARD
 with
 RUSSELL HUNTER
 WILLIAM SQUIRE
 GEOFFREY CHATER
 and
 ANTHONY VALENTINE
 Guest star
 T. P. McKENNA

SUPER SCANNER CAPTIONS

- A. "THE RICHMOND FILE"
 B. "DO YOU RECOGNISE THE WOMAN?"
 C. by Bill Craig

FADE TO BLACKFADE UP

1.

1 A

MCU female extra
 in front row
 SLOWLY PULL OUT
 to WS, with
 Dowsett L. and
 Norah and organ
 at R.

1. MISSION HALL. DAY ONE.

DOWSETT IS CONDUCTING A SPARSE
 CONGREGATION IN A HYMN. NORAH
 DOWSETT ACCOMPANIES ON THE
 HARMONIUM

BOOM
A 1

GRAMS
 Record
 hymn on
 1".

Coming to 2

On 1. on 1.

BOOM
A 1

CONGREGATION: (singing)

"Leave no unguarded place
No weakness of the soul,
Take every virtue, every grace,
And fortify the whole.
To keep your armour bright,
Attend with constant care,
Still walking in your Captain's sight,
And watching unto prayer."

2. 2 A

MCU Dowsett

PULL OUT to WS
with Richmond at
R.

As Extra goes
out, PAN him R.
to door

NB: Hymn is "Soldiers of Christ Arise"
last 2 verses.
Music: Diademata 135
Words: Hymn 436 in Congregational
Hymnary

CAM.1 TO POS.B -
same set

TAPE RUN (1)

OE (1) NEXT

NOT BEING RUN IN TO STUDIO RECORDING

OB (1) (approx. .25")

NOT BEING RUN IN TO STUDIO RECORDING

SOT

2. EXT. MISSION, DAY ONE.

GRAMS
1/4" tape
post-du
2nd
verse

THE SEEDY MAN COMES OUT OF THE
MISSION, COUGHING BADLY, AND EXITS.

WE HEAR THE HARMONIUM AND THE 'THIN'
SINGING FROM WITHIN.

A TV DETECTOR VAN CRUISES BY.

"From strength to strength go on,
Wrestle and fight, and pray,
Tread all the powers of darkness down
And win the well-fought day.
Still let the Spirit cry
In all His soldiers, "Come,"
Till Christ the Lord descend from high,
And take the conquerors home."

END OF OB (1)

On TAPE RUN

3. 5 A (creeper)
Loose on L. of room
- Bring Norah to C. and see her go thru door at R.
- As she returns CRAB LEFT to see part of desk
- She opens it. Avoid seeing transmitter
3. MISSION LIVING ROOM. DAY ONE
- DOWSETT: (v.o. from Hall)
And with this joyous anthem of praise, we conclude today's meeting, my friends. I look forward to seeing all of you again next Thursday at the same time. Until then, walk upright in the sight of God, and tread the paths of righteousness. Any small donation you care to make towards our work will be gratefully received. Thank you, friends, thank you. The Lord's blessing to with you all.
Ad lib. goodbyes.
4. 2 A
Loose on Extras leaving, with Dowsett at door
- Bring him fwd. to o/s 2-s with Richmond
4. MISSION HALL. DAY ONE
- DOWSETT: You seem troubled, friend.
- RICHMOND: Deeply troubled. You pray with your eyes closed.
5. 1 B
MS Dowsett
6. 2 A
MS Richmond
- DOWSETT: I beg your pardon?
- RICHMOND: You have a lot to lose, brother. I could have walked past you - into that room, entirely unobserved.
7. 1 B
MS Dowsett
He crosses f/g.
L. for 2-s
- DOWSETT: Who are you?

BOOMS
A 1
B 1

NB: Ta
sound
from
Hall

BOOM
A 1

On 7 on 1.

BOOM
A 1

8. 2 A RICHMOND: Egret.
CMS Dowsett

9. 1 B DOWSETT: Sir
2-s

Richmond rises.
As he crosses L.
CRAB LEFT, and
then let him go.

RICHMOND: Yes. Lock up. And
in future, remember.

HOLD Dowsett
looking L.

DOWSETT: Sir?

RICHMOND: Pray with one eye open.

TAPE STOP (1)

CAM.1 TO POS.C - DETECTOR VAN
CAM.2 TO POS.B - MISSION L.R.
CAM.5 TO POS.B - MISSION BEDRM

10. 2 B
Low angle, close
on top $\frac{1}{2}$ Dowsett
and light flex

TILT DOWN with
Dowsett as he
gets off chair,
to 2-s with
Norah admitting
Richmond, for
3-s u.s. R.

5. MISSION LIVING ROOM. DAY ONE

BOOM
B 1

NORAH: We've been expecting you for
the past week, Colonel.

RICHMOND: Don't use rank. Just
remember that I have it. I was
detained by the S.I.S.

Coming to 3

On 10. on 2

BOOM
B 1

NORAH: How did you escape?

Richmond comes
fwd. Dowsett
leaves frame L.

RICHMOND: I simply walked out on
them. As they meant me to. It's
taken me a week to shake them off my
tracks. Our communications - are
they efficient?

11. 3 A (when revealed)
Close on trans-
mitter

DOWSETT: As well as can be expected,
with such a low-power transmitter. The
range is very limited, and the trawler
can only read us at specified times.

PULL OUT to 3-s
Dowsett/Norah/
Richmond

RICHMOND: Hours of darkness?

DOWSETT: They risk an inshore run on
certain days.

RICHMOND: A risk, indeed. If they
were picked up by a fishery cruiser -

NORAH: It would find a powerful trans-
mitter. No more. The trawler is
simply a relay station to moscow.

RICHMOND: How long before they detect
our location here?

Coming to 4

On 11. on 3

BOOM
B 1

12. 4 A Let Richmond go R.
(as he moves out
of frame)
3-s, Dowsett/Norah/
Richmond, coming
f/g. R.

He turns back to
them at table

DOWSETT: My transmissions are
staggered and brief. It could take
them weeks.

RICHMOND: We might need weeks
Satisfactory. Report.

NORAH: Our cover has been established
for six months. We're known in the
district as brother and sister -

RICHMOND: Yes - I don't want background.
What progress have you made?

13. 3 A NORAH: We're almost at the point of
contact.
CMS Richmond

RICHMOND: Good. Encode a message. I
want it relayed as soon as possible.

TAPE RUN (2)

CAM.2 TO POS.C - DETECTOR VAN
CAM.3 TO POS.B - HUNTER'S OFFICE
CAM.4 TO POS.B - same set

(approx. .05")

OB (2) NEXT

NOT BEING RUN IN TO STUDIO RECORDING

On TAPE RUN

OB (2) (approx. .05")

NOT BEING RUN IN TO STUDIO RECORDING

6. EXT. STREET. DAY ONE

SOT

THE T.V. DETECTOR VAN CRUISING
SLOWLY DOWN A STREET

END OF OB (2)

On TAPE RUN

14. 1 C

Close on equipment.

SLOWLY PULL OUT to
find Meres crossing
u.s.R. of Technician

7. INT. DETECTOR VAN. DAY ONE.

FISHPOLO
ONE

MERES: Eight days Eight groaning
days, orbiting this miserable manor -
and you know what achieved? A queue
at the Post Office for television
licences.

TECHNICIAN: We're lucky to have found
the district, Mr. Meres. He's nippy with
the key, this lad. Very nippy.

MERES: Yes ... you said. Nippy.

TECHNICIAN: Count your blessings, then.
A five-second burst isn't much to get a
fix on.

MERES: You said that, too. When does
the relief take over

GRAMS
Morse
Q 1
.05"

15. 2 C

PUSH IN QUICKLY
to Technician
on his signal

Close on tape
recorder, and
dial of receiver

16. 4 B

Close on code
and pad

PULL OUT to
include Dowsett

8. MISSION LIVING ROOM. DAY ONE

BOOM
B 1

DOWSETT IS EXPERTLY SENDING A MESSAGE
IN MORSE.

Coming to 1.

On 16. on 4

17. 1 C
Close on apparatus
TILT to 2-s,
Technician/Meres
PAN Meres L. and
lose Technician
18. 2 C
MS Technician
19. 1 C
2-s Meres/
Technician
Meres comes fwd.
20. 2 C
Close on map
21. 1 C
Tight 2-s
Meres/Technician
22. 2 C
Close on recorder
9. INT. DETECTOR VAN. DAY ONE.
- TECHNICIAN: Two point three degrees
South ... where does that take us?
- MERES: Nowhere - there isn't a bloody
left turn for a quarter of a mile?
- TECHNICIAN: D One to D Two ... Can you
read me, over? Get a bearing, Fred?
No ... Yes, very nippy. Tough luck.
Sorry, Mr. Meres. We've narrowed the
circle a bit, but that's all.
- MERES: By how much?
- Well, that's a lot of bloody help,
isn't it? Still, we've got another
message.
- FISHPOLE
ONE
GRAMS
Morse
Q 2,
.05"

TAPE RUN (3)

CAM.1 TO POS.D - HUNTER'S OFFICE
CAM.2 TO POS.D - HUNTER'S OFFICE
CAM.4 TO POS.C - PRISON KITCHEN

(approx. .20")

On TAPE RUN

23. 3 B
Low angle CMS
Hunter
TILT TO tape
recorder as he
lunges fwd.
SLOWLY CRAB RIGHT
and PAN and TILT
to find Bishop
He sits back to
reveal Callan in
profile 2-s
10. HUNTER'S OFFICE. DAY TWO. AM.
BOOM
C 1
GRAMS
Morse
Q 2
repeated
.05"
- BISHOP: Yes, interesting - but
entirely un-illuminating, since I
cannot read morse.
- CALLAN: It wouldn't mean much if you
could. It's in code.
- BISHOP: But from the general
atmosphere of cloying smugness, I would
infer that the code has been broken?
24. 2 D
MS Hunter
- HUNTER: Correct. The experts have
excelled themselves this time.
25. 1 D
3-s Bishop/Callan/
Hunter
- CALLAN: We're still having difficulty
with the transmission source. They
don't send every day, and when they do
it's in short bursts. We can't get a
fix.
26. 2 D
MS Hunter
- HUNTER: Which is why we need your
assistance.

On 26. on 2

BOOM
C 1

BISHOP: Gladly.

27. 3 B HUNTER: With the Home Office.
2-s Bishop/Callan

BISHOP: Out of the question.

CALLAN: When we explain what we have
in mind, sir -

BISHOP: No, definitely not. This
section operates on its own. I decline
to involve any Government department.
28. 2 D
CMS Hunter

HUNTER: Let me translate the message for
you. "Egret safe in nest. Osprey still
in cage. Contact being arranged."
29. 3 B
2-s Bishop/Callan

BISHOP: Very ornithological.

CALLAN: Sir, we know that Egret is one
of several code-names used for Richmond.

BISHOP: Hunter, this section will locate that
transmitter and pick him up.
30. 2 D
CMS Hunter

Coming to 1.

On 30. on 2

BOOM
C 1

31. 1 D take time. / And with Richmond
3-s A/B
running around loose, I don't think we
can afford it. There is another name on
that tape.

BISHOP: Osprey.

CALLAN: Otherwise - Florence Mayhew.
Otherwise - Svetlana Souraikin, Major,
K.G.B.

32. 2 D knows where Richmond would have gone?
2-s Bishop/Hunter

HUNTER: After this time, it's about the
only thing of value she does know. And
I think she would tell us - under pressure.

33. 1 D
CMS Bishop

34. 2 D BISHOP: Thin ice, Hunter. Repercussions.
CMS Hunter

35. 3 B HUNTER: Psychological pressure.
Tight 2-s Bishop/
Callan

BISHOP: What assistance do you require?

Coming to 4.

On 35. on 3

BOOM
C 1

CALLAN: Well, the bird is still
in the cage. /

36. 4 C

Low angle on door
at top of stairs,
with part of window.

Gladys enters

Bring her down
stairs and OPEN OUT
SLIGHTLY as she
crosses R. of table
for 2-s with Flo, L.

11. PRISON KITCHEN. DAY TWO. AM.

BOOM
A 2

GLADYS: Anyway, so she says when
Charlie gets out of the Scrubbs she'll
maybe get him to face up to his
responsibilities. And, joking like,
I says maybe you could get him transferred
here 'cos I could use a touch of the
conjugals. She didn't laugh - she's got
no sense of humour, Miss Dowsett. Took
it dead serious.

FLO: No She sounds quite a
formidable lady, your Miss Dowsett.
Here, do that end.

GLADYS: Ta. You should have a chat
with her some time, Flo.

FLO: About what?

GLADYS: Hard to say, now that you mention
it. I mean, you wouldn't be much
interested in religion, being a heathen.

Here, what part of Ruasia are you from?

Coming to TAPE STOP

On 36. on 4

BOOM
A 2

HOLD 2-S as
Flo comes
slowly to f/g.
L.

FLO: Chelmsford.

GLADYS: Go on, that's down Essex. I
know you're a Russian 'cos you got done
for spying.

FLO: It was all a terrible mistake,
Gladys.

GLADYS: That what you told them?

FLO: I didn't tell them anything.

GLADYS: Best way. Thank Gord I'm
coming up for remission soon. Miss
Dowsett said she'd put in a word. She's
all right, you know. Not a great one
for pleasures of the flesh, but she's good
for the odd bar of chocolate.

FLO: Ask her for a lipstick.

GLADYS: I got a lipstick, Flo.

FLO: Yes, but not in my shade.

GLADYS: Ah, see what I can do for you.
Watch it, here's Butch Cassidy.

As Gladys goes
u.s. R. PAN LEFT
to find Prison
Officer near top
of stairs

Coming to TAPE STOP

On 36. on 4

BOOM
A 2

PRISON OFFICER: Finished yet,
Mayhew?

FLO: Almost.

PRISON OFFICER: Then leave it for now,
you've got a visitor.

TAPE STOP (2)

CAM.3 TO POS.C - PRISON VISITING ROOM
CAM.4 TO POS.D - PRISON VISITING ROOM

37. 3 C

WS, with table R.

See Officer open
door L.

HOLD FRAME as Flo
walks R. to sit

12. PRISON VISITING ROOM. DAY TWO. AM.

BOOM
A 3

GRAMS
Door un-
locked

TAPE RUN (4)

CAM.3 TO POS.D

On TAPE RUN

FIXED
MIC A

38. 4 D 2-s Flo/Callan 12A. PRISON VISITING ROOM A/B

Flo sits

FLO: How pleasant to receive a
gentleman caller.

39. 3 D CMS Callan

CALLAN: Thanks for the adjective.

But you don't know me well enough to

40. 4 D 2-s Flo/Callan use it. /

FLO: I'm prepared to make charitable
assumptions.

CALLAN: You'll have plenty of time to
make them.

FLO: I don't think I'll be here that

41. 3 D CMS Callan long. /

42. 4 D CMS Flo CALLAN: Still living in hope? /

43. 3 D 2-s Flo/Callan FLO: We always get our people back. /

CALLAN: I remember you saying that
at the time.

Coming to 4.

On 43. on 3

FIXED
MIC A

FLO: Yes What's the purpose
of this visit - have you just come to
gloat?

44. 4 D MCU Flo CALLAN: Let's just say I happened to
find myself in the district. /

FLO: It doesn't sound too convincing.

CALLAN: No. That's what they said to
a mate of mine.

FLO: Who said?

45. 3 D MCU Callan CALLAN: Some mates of yours.
They reckoned he shouldn't have been in
46. 4 D MCU Flo A/B the district at all. /

47. 3 ■ MCU Callan A/B FLO: Which district? /

CALLAN: Wrong side of the Brandenburg
48. 4 D MCU Flo A/B Gate. /

49. 3 D MCU Callan A/B FLO: Sad story. /

CALLAN: But it could have a happy
50. 4 D MCU Flo A/B ending. For all concerned. /

On 50. on 4

FIXED
MIC A

51. 3 D FLO: I'm glad to hear it.
2-s Flo/Callan

CALLAN: Don't get overjoyed
Nothing's been settled. I mean, not
actually fixed. But if it is, then

52. 4 D things could move very quickly.
MCU Flo A/B

FLO: Quicker than fourteen years?

CALLAN: A lot quicker than that.

FLO: I'm glad you told me. It saves
me the trouble of working out my remission
for good behaviour.

53. 3 D for good behaviour.
2-s Flo/Callan A/B

CALLAN: Uh-huh. That's the point. Bad
behaviour could be more productive.

54. 4 D behaviour could be more productive.
MCU Flo A/B

TAPE RUN (5) (approx. .15") -----

CAM.3 TO POS.E - PRISON KITCHEN
CAM.4 TO POS.E - PRISON KITCHEN

Callan to Hunter's Office

On TAPE RUN

55. 1 D

MLS Hunter

Bring him L.f/g.
to 2-s with Liz.

Then let him go
R.

13. HUNTER'S OFFICE. DAY TWO. PM. C 1 BOOM

HUNTER: A completely new wardrobe,
Liz. The latest styles. I want, I^a
want, if not haute couture, at least
clothes which give an impression of
the good life.

+ BOOM
B 2

LIZ: Yes, sir. Two coats, a trouser
suit, three day dresses, shoes.

HUNTER: Yes, that's the lot.

56. 2 D

MS Hunter

LIZ: Not, the lot, sir. /

HUNTER: Mmmm? Ah, of course.....
Well, use your initiative, Liz. And
I'm prepared to authorise an expenditure
of up to one hundred pounds.

LIZ: Really, sir.

57. 1 D

MS Liz

HUNTER: Something wrong? /

LIZ: That would scarcely pay for the
'initiative', sir. /

58. 2 D

MS Hunter

He comes fwd.
+a +it

On 58. on 2

BOOMS
C 1
B 2

HUNTER: Well whatever you

think. Just don't bankrupt the firm.

59. 1 D

Thank you. /

2-s Liz going u.s.
admitting Callan
for 2-s

And how is the lady,

Callan?

As Callan crosses
R. CRAB LEFT,
with Hunter
swivelling in
chair to hold 2-s

CALLAN: Keen, sir. Trying not to
show it. But very keen.

HUNTER: You have no compunction about
this operation, Callan?

CALLAN: For Flo Mayhew? Oh, yes
about as much as she had when she tried
to knock me off.

TAPE RUN (6) (approx. 05") -----

OB (3) NEXT

NOT BEING RUN IN TO STUDIO RECORDING

OB (3) (approx. 1.23")

NOT BEING RUN IN TO STUDIO RECORDING

14. EXT. PRISON GATES. DAY 3. AM. SCT

NORAH WALKS FROM THE PRISON GATES AND
GETS IN TO A WAITING CAR.

RICHMOND: Well

NORAH: The refuse disposal trucks are
supervised and thoroughly checked before
they leave.

RICHMOND: I thought they might be. Did
you find out about the kitchen?

NORAH: The major items are served by
the manufacturers. The mechanics park
their van just here.

RICHMOND: Hmm. then there is a possibility.
It would have to be a daylight operation.

NORAH: Does that bother you?

RICHMOND: Can we jump the police wave-
length?

OB Contd.

NORAH: Very easily.

On OB

SC1

RICHMOND: Then it doesn't bother me.
How often do the mechanics make their
inspection?

NORAH: There's a routine servicing
every six weeks - unless something goes
wrong in the interim.

RICHMOND: Then something has to go wrong.
She should be able to manage that.

NORAH: Yes that.

RICHMOND: A note of criticism?

NORAH: She's in there because she
bungled a job. But I agree. She would
be able to contrive something. We were
on a course together which covered minor
sabotage. Basic mechanical and electronic
principles.

RICHMOND: Not, I would guess, her
favourite subjects. How did she cope?

NORAH: With efficiency, but no ... bias.

RICHMOND: No ... I think Sweden would
be more attuned to a course in ... cuisine.

NORAH: Mmmmm.

END OF OB (3)

On TAPE RUN

60. 4 E Loose on bowl of 15. PRISON KITCHEN. DAY 3. NIGHT. BOOM
custard A 4
- TILT with hand to
loose 2-s Gladys/
Flo
- GLADYS: What's it taste like, then?
- FLO: Poor quality distemper, with just
a hint of cigarette ash.
- Admit Prison
Officer from R.
to C. b/g.
- GLADYS: Sorry, Flo. Watch it.
- PRISON OFFICER: Still rabbitting? I
can see I'm going to have to separate
you two.
61. 3 E (as officer turns)
2-s Officer coming
away from Flo
- FLO FLICKS A SPOONFUL OF CUSTARD AT
THE PRISON OFFICER'S BACK
62. 4 E (on his turn)
CMS Officer
- Was that deliberate, Mayhew?
63. 3 E
CMS Flo
- FLO: No, no, of course it wasn't. I
was aiming at your face.
64. 4 E
3-s Officer/Gladys/
Flo,
- PAN with OFFICER as
she is thrown R.
HOLD GLADYS F/G.
(you can lose Flo)
- PRISON OFFICER: What did you say?
- See Officer come L.
to Flo. CRAB RIGHT
with Gladys, and lose
the other two.
(NB. See no more than
the beginning of a
throw)
- GLADYS: Oh, My gawd!

----- TAPE STOP (3) -----
64A. 3 E as directed 15A. A/B A 4
----- TAPE STOP (4) -----
/CAM A TO POS B - MISSION 1 B /

On TAPE STOP

65.	<u>5 B</u>	(creeper) (in bedroom)	16. MISSION LIVING ROOM. DAY 4. AM.	BOOMS B 1 C 2
		Looking thru open bedroom door, with part of bed L. f/5.	<u>NORAH:</u> Where is he?	
		Norah enters to Dowsett	<u>DOWSETT:</u> Sleeping.	
		Admit Richmond from bottom of frame	<u>NORAH:</u> Wake him.	
		He goes to R. of door for 3-s	<u>RICHMOND:</u> I'm awake. Well, have you made contact?	
			<u>NORAH:</u> No. And I won't for the next fortnight!	
			<u>RICHMOND:</u> Why not?	
66.	<u>4 B</u>	MCU Richmond	<u>NORAH:</u> She's in solitary confinement!	
	<u>SLIDE</u>	'CALLAN End of Part One'		<u>GRAMS</u>
		Hold for .10"		Fade Sound

FIRST COMMERCIAL BREAK

CALLAN (12)"DO YOU RECOGNISE THE WOMAN?"ACT TWO

CAM.1 TCS.E - HOTEL BATHROOM, cabled behind set/
 CAM.2 POS.E - HOTEL LOUNGE
 CAM.3 POS.F - TAXI
 CAM.4 POS.F - TAXI
 CAM.5 POS.C (creepy) - HOTEL LOUNGE

FADE UP
 SLIDE

'CALLAN'
 Part Two'

GRAMS
 Theme
 Music

TAPE RUN (7)

OB (4) (approx. 1.34")

NOT BEING RUN IN TO STUDIO RECORDING

17.) EXT. PRISON GATES. DAY 5. NIGHT SOT

18. }

19. }

GRAMS
 Door u
 locked
 (1" ta
 SFX on
 OB)

CALLAN AND FLO, HANDCUFFED TOGETHER, COME OUT OF THE PRISON AND GET INTO LONELY'S TAXI.

LONELY: Right, Mr. Callan - --

Here! It's you!

FLO: Thanks. I was suffering from a crisis of identity.

OB (contd.)

On OB

SOT

LONELY: It's her, Mr. Callan! That
spy

CALLAN: Drive the taxi, Lonely.

LONELY: Took me for a right mug,
didn't you? Playing me along, weren't
you? Well, what you got to say for
yourself - cat got your tongue?

CALLAN: Drive the taxi, Lonely.

LONELY: Fancied yourself as a right
little Mata Hari. Trying to get Mr.
Callan through me. No telling what
lengths you'd have gone to.

FLO: Chance would be a fine thing,
Lonely.

LONELY: Well, as far as I'm concerned -

CALLAN: Lonely!

END OF OB (4)

LONELY: I know, drive the taxi.

On TAPE RUN

67. 3 F

Close on handcuffs

TILT to 2-s
Callan/Flo

20. INT. TAXI. DAY 5. NIGHT

FIXED
MIC B

FLO: I was reading in a magazine that the stylish woman simply doesn't wear handcuffs this season.

CALLAN: She does if you don't want her to make a fast sprint for the embassy.

FLO: With an exchange in the offing; that would seem rather pointless. /

68. 4 F

CMS Callan

CALLAN: Just making sure we'll have something to exchange.

FLO: For whom?

69. 3 F

CMS Flo

CALLAN: Burroughs. /

FLO: Hmmm. Burroughs! we caught a big one. How long to settle the details?

CALLAN: A few days.

FLO: It's all a bit elaborate, I must say. Why did I have to skin my

70. 4 F

2-s Callan/Flo

knuckles on a prison officer? /

On 70. on 4

FIXED
MIC B

CALLAN: Because we want you handy
for a fast switch - but we don't want
your lot thinking we're too keen.

FLO: Reasonable. Where to now?

CALLAN: A Mayfair hotel. We've got a
little pad there. /

71. 3 F
CMS Flo A/B

FLO: Ah, yes, I remember. /

72. 4 F
CMS Callan A/B

CALLAN: So do I.

TAPE STOP (5)

CAM.3 TO POS.G - HOTEL LOUNGE
CAM.4 TO POS.A - MISSION LIVING ROOM

73. 1 E (cabled behind set)
Loose on bath,
with Liz. L.

21. HOTEL BATHROOM. DAY 5. NIGHT.

BOOM
A 5

See her turn taps
off and PAN HER L.
to find Callan
thru door for 2-s

LIZ FINISHES RUNNING A BATH

LIZ: I think that's everything,
David.

+ BOOM
C 3

CALLAN: Thanks, Liz. You run along
home now.

74. 2 E (as she turns)
2-s Callan, with
Flo entering u.s.R.

On 74. on 2

Liz enters from
R. of frame,
crossing L.

While Flo comes
d.s.R. to Callan,
finish with Liz
C. b/g.

Callan goes u.s.L.
to door, and Liz
goes

Flo comes d.s.
to sit L. and
Callan comes d.s.
to her

Coming to 1

22. HOTEL LOUNGE. DAY 5. NIGHT

BOOMS

A 5

C 3

FLO: Just what I'd have picked myself -
all of them. You have excellent taste.

LIZ: Thank you. We have your
measurements on file, of course, but
I've made certain allowances here and
there - eight months of prison food

FLO: Intelligence, too.

LIZ: Your bath's ready. Goodnight.

FLO: Goodnight.

CALLAN: Goodnight.

Are the appointments satisfactory?

FLO: One small complaint. The windows
won't open.

CALLAN: No. And the glass doesn't
break. Which is just as well, because
if it did the alarm bells would waken
the district.

On 74. on 2

BOOMS
A 5
C 3

FLO: What a very secure house.

CALLAN: Got it on the list?

FLO: Obviously. I 'phoned you here
when

CALLAN: When you tried to lure me into

75. 1 E (thru bathroom door) an ambush. /
CMS Flo

FLO: Let's not discuss
unpleasantries. Where do you live?

CALLAN: Just across the corridor.

76. 2 E You're my neighbour. /
CMS Callan

CALLAN: Me. Or somebody like me. It's
77. 1 E a twenty-four hour watch. /
CMS Flo A/B

78. 2 E And my door stays locked? /
CMS Callan A/B
/CAM.1 TO POS.F -
thru bathroom window

79. 3 G At all times. /
Low angle loose
2-s, with 'phone (?)
f/g.

79. on 3

BOOMS
A 5
C 3

HOLD 2-S as Flo
crosses to f/g.
R. to sit

CRAB to HOLD 2-S
as Callan comes
to her

HOLD 2-S as he
goes u.s. to door

FLO: A telephone! You know, it's
the little things you miss most. The
things you normally take for granted.

CALLAN: Don't take it for granted
that you'll be 'phoning any friends.
Any call you make will be put straight
through to my room.

FLO: And I've no friends there?

CALLAN: If you need anything, anytime -
the number's two-one-two. /

80. 2 E
CMS Flo

81. 3 G
CMS Callan

FLO: Anything? Any time? /

He turns to go

82. 2 E
CMS Flo

She drinks, rises.

PAN HER UP LEFT
to window

Hold frame as
she goes R.

83. 1 F (thru window)
See Flo approach
thru shelf

She selects jar.
PAN HER RIGHT to
bath

23. HOTEL BATHROOM. DAY 5. NIGHT.

BOOM
A 5

FLO ENTERS, SURVEYS THE SHELF OF JARS,
SELECTS ONE, AND LIBERALLY SPRINKLES
BATHSALTS INTO THE BATH.

TAPE STOP (6)

TAPE STOP (6)

CAM.1 TO POS.D - HUNTER'S OFFICE
CAM. 2 TO POS.B - MISSION LIVING ROOM/
CAM.3 POS. A - MISSION LIVING ROOM

Flo - longish change -
both Make-Up and
Wardrobe
Callan - Change

84. 3 A

CS biscuits

PULL OUT SLOWLY
to 3-s Richmond/
Norah/Gladys as
they are offered
(finish slightly
h-a)

24. MISSION LIVING ROOM. DAY 12. PM. B 1

BOOM

RICHMOND: And how does it feel to be
free?

GLADYS: Well, the first couple of days
took a bit of getting used to. But it's
better than being in, I'll tell you. I'm
every so grateful, Miss Dowsett. I don't
know how to thank you.

NORAH: By leading a useful Christian
life ... And it's not really me you
have to thank.

GLADYS: Then who ...? You, Mr.?

RICHMOND: Let's just say that I am not
unknown to the authorities.

85. 4 A

MS Richmond.

He sits back
slightly

GLADYS: Oh, you a prison visitor, too?

RICHMOND: I ... have visited ... yes.
When Miss Dowsett told me of your - um -
history, I thought there were good grounds
for taking an interest in your case. It's

On 86. on 2

BOOM
B 1

GLADYS: Yes, well, that's just
what happened, wasn't it?

87. 3 A NORAH: Rather frequently. /
2-s Norah/Gladys How
many offences were taken into
consideration?

GLADYS: Well ... threes.

88. 2 B NORAH: Three? But, there were four,
MS Gladys A/B surely. /

GLADYS: Yes, but I didn't let on about
that. I mean, I only mentioned it to
you 'cos, well, I felt like telling
somebody. /

89. 4 A
MS Richmond A/B

RICHMOND: The impulse to confess is a
strong one. I think Gladys has paid her
debt to Society. /

90. 3 A
2-s Norah/Gladys

HOLD 2-S as Norah
comes R. f/g.

PULL BACK SLIGHTLY
to find Richmond
coming L. f/g.

NORAH: Her young man hasn't, and he was
involved.

GLADYS: Here, you wouldn't shop Charlie,
would you? Gord, he'd kill me! Don't
Miss Dowsett, please. With his record
he'd go up for a straight five -

Coming to 4.

On 90. on 3

BOOM
B 1

Finish with f/g.
two framing
Gladys

RICHMOND: Come, come, my dear. Don't
be alarmed. I think, Miss Dowsett, we
can consider it water under the bridge.

NORAH: I'm not sure. Quite apart from
having it on my conscience, I feel the
police should know ---

RICHMOND: I do appreciate your position,
but perhaps you could make some small
sacrifice of conscience in the interest
of rehabilitation?

HOLD 3-s as
Norah goes
C. b/g. again

NORAH: It really does depend on Gladys'
future conduct.

GLADYS: I'll be a plaster saint, really
I will. I don't want to go back to
prison.

Richmond crosses
u.s. R. of
Gladys in 3-s

RICHMOND: Of course you don't. Stay,
well clear of it - apart from the odd
visit.

As he goes,
PUSH IN to 2-s
Norah/Gladys

GLADYS: Visit? You're joking.

Coming to 4.

On 90. on 3

BOOM
B 1

91. 4 A MS Richmond NORAH: I don't think it was intended as a joke. The fortunate have an obligation to the unfortunate.
92. 2 B CMS Gladys RICHMOND: Wouldn't you like to help Miss Dowsett with her work? Unofficially, of course.
93. 3 A (slightly L.) GLADYS: Well yes. / But I'm not allowed to visit my friends inside. Besides, I can't think of anybody to visit.
MS Richmond
PAN him R. to
2-s with
Norah
94. 2 B CMS Gladys A/B NORAH: What about that unfortunate woman who shared your cell?
95. 3 A (slightly R.) GLADYS: Flo Mayhew? Oh, she's all right. I mean, we'd nothing much in common with her being a Russian though she wouldn't admit it. But she's all right.
CMS Richmond
96. 2 B CMS Gladys A/B RICHMOND: Tell me about her.... Is she well?
97. 4 A 3-s Richmond/ GLADYS: She's - all right.
Norah/Gladys
98. 2 B CMS Gladys NORAH: It isn't possible to be all right, as you put it, outside a state of Grace. I had hoped, perhaps, we could help her to find it.
99. 4 A 2-s Richmond/ GLADYS: Oh, you'd get no change out of Flo. / The padre had a couple of goes. Very crestfallen, he looked.
Norah
- LOOSEN SLIGHTLY
as Richmond
stands up

NORAH: Gladys, it seems to me that your reformation hasn't gone very deep.

100. 2 B RICHMOND: True. This reluctance
CMS Gladys to help others./

101. 3 A GLADYS: I'd be glad to help, honest!
CMS Norah I mean, I'd visit her if I could. But
she isn't there./

NORAH: I'm aware that she's in solitary confinement - but that's only temporary.

102. 2 B GLADYS: But it's not. I mean, we all
CMS Gladys thought she'd been sent to the strip.
That's what we thought, but she couldn't
103. 4 A have been./
3-s A/B

HOLD as
Richmond
comes
d.s. R.

RICHMOND: Explain.

GLADYS: Well, I worked in the kitchen, didn't I? I mean, I used to make up the grub for the ones that was on punishment - you know, restricted diet and that. It wouldn't feed a sparrow. But they never starved them. And nothing was being sent down when I left.

RICHMOND: You're certain.

GLADYS: 'Course I'm certain....I thought I might be able to slip her a few chips or something. Mind you - she could be on hunger strike - no, that's not Flo. Or maybe she's gone off her chump. Or maybe it was something to do with that fella.

Coming to 2.

RICHMOND: Who?

On 103. on 4

BOOM
B 1

104. 2 B GLADYS: The fella that came to
MCU Richmond, visit her.
looking L.

TAPE RUN (8) (approx. .15") -----

Flo and Callan still
changing.

RECORD SCENE 26 NEXT

P.43, Shot 119

On TAPE RUN

105. 5 C 25. HOTEL LOUNGE. DAY 12. PM. BOOMS
Close on sketch, with part of Callan A 6
SLOWLY PULL OUT to 2-s C 3
- FLO: Our file photographs don't really do you justice. Three quarters right is your best profile.
- CALLAN: I'll remember to say next time I'm captured. Much in my file?
- FLO: Oh, about four thousand words. Mine?
- CALLAN: Eight closely typed foolscap pages. What's that?
106. 2 E
MS Flo
- FLO: A fisherman's story. You don't have that much on me.
107. 5 C
MS Callan
- CALLAN: Svetlana Souraikan - born Singapore, 19 _____ of Russian emigre parents. Education - a private boarding school in Chelmsford.
108. 2 E
MS Flo A/B
/CAM.5 WITHDRAW
- FLO: I believe I told you that.
109. 1 C
CMS Callan
- CALLAN: Went to the Soviet Union 1951; recruited by the K.G.B. in September 1959 - you didn't tell us that.
110. 2 E
CMS Flo

On 110. on 2

BOOMS
A 6
C 3

111. 1 G FLO: Clever little you. Has it
2-s Callan/
Flo occurred to you that we probably
know as much about each other as
most married couples? /

CALLAN: Some things don't go down on
files. Or not the way they really are. •

112. 2 E (as she leans back)
CMS Flo FLO: No.....
I'm really looking
forward to going home.

CALLAN: Somebody waiting?

113. 1 G FLO: My daughter. /
CMS Callan

CALLAN: Yourdaughter?

114. 2 E FLO: Irena/- she'll be twelve soon .
CMS Flo

A slip.

115. 1 G That wasn't in the file, was it? /
2-s Callan/
Flo

CALLAN: No.....It doesn't even say you're
married.

116. 3 H FLO: I'm not. /
MS Callan

PAN him u.s. CALLAN: I see....
and find

Flo for
2-s

FLO: It can happen - even to people
like us. Well, don't look so shocked.

BOOM
A 6

CALLAN: I'm not. I'm just surprised
we didn't have it.

BOOM
C 3

Coming to 2.

FLO: Don't bother adding it to the file.

BOOM
A 6

On 116. on 3

HOLD 2-s as
he comes d.s.
again. He
leans fwd. to
pick up sketch

Frame her in
2-s with sketch
at R.

CALLAN: It might come in useful.

BOOM
C 3

FLO: You think so?

CALLAN: I think -----

BOOM
A 6

I think you'll be operational again
ten minutes after you get back.

FLO: You're wrong. They can tear up
the file.

Your liquidation was to be my last assignment.

CALLAN: And you blew it.

FLO: Unofficially and I wouldn't want
this to get back but - I'm not too sorry
that I did. Do you believe that?

HOLD 2-s as he
goes u.s.L.
again

CALLAN: If I could believe that the K.G.B.
would pension off a highly-trained agent
for no reason at all

FLO: I'm leaving at my own request - and
there is a reason.

Coming to 2.

On 116. on 3

BOOM
A 6

117. 2 E CALLAN: What?
CMS Flo

118. 3 H FLO: I have influential friends.
CMS Callan

TAPE STOP (7)

RECORD SCENE 28 NEXT

P.48, Shot 135

On TAPE STOP

BOOM
B 1

119. 2 B

MS Richmond

Bring him d.s.
to find Norah
for 2-s

26. MISSION LIVING ROOM. DAY 12. PM.

NORAH: Look at the facts

Assaulting a prison officer. It's
hardly what you'd expect from a trained
operative.

RICHMOND: Discipline can break down
under provocation.

NORAH: There was no provocation. I've
made discreet enquiries. It seems that
Svetlana almost wrecked the kitchen
before they got her under control. It
took three wardresses to hold her down.

RICHMOND: Then she didn't entirely
forget her training.

NORAH: May I remind you of our
respective ranks?

NORAH: Since Svetlana must have been
aware of the consequences, it follows
that she wished to be placed in solitary
confinement - for her own reasons.
Since she has been removed, it also
follows that these reasons were shared
by others.

As Richmond goes
u.s. PUSH IN to
MS Norah, and
lose him

120. 3 A

MS Richmond

Bring him d.s.L.

On 120. on 3

BOOM
B 1

RICHMOND: Such inexorable logic. The
S.I.S.?

NORAH: Probably.

121. 2 B RICHMOND: An admission of doubt. /

2-s, Richmond
coming d.s.
2-3 steps
from Norah

NORAH: Which raises the question - why
is a K.G.B. agent co-operating with the
S.I.S.?

RICHMOND: No reason comes to mind.

NORAH: You seem to be avoiding the
obvious conclusion.

RICHMOND: Assumptions aren't conclusions.
How well do you know Svetlana?

NORAH: We trained together on a special
course. We've had operational contact
from time to time. /

122. 4 A
CMS Richmond
looking R.

123. 3 A RICHMOND: You dislike her. /
CMS Norah

NORAH: Personalities hardly enter into
it. I have made my appraisal from an
objective and professional standpoint. /

124. 4 A
MS Richmond

Bring him
R. crossing
Norah for
2-s

RICHMOND: I'm sure....

NORAH: She struck me as frivolous and
superficial. Soft.

Coming to 2.

On 124. on 4

BOOM
B 1

RICHMOND: Yes....That's Svetlana. Soft.
Like a marshmallow.

125. 2 B. (as he moves) NORAH: Quite.
CMS Richmond

RICHMOND: With a ball-bearing inside it. ✓
126. 4 A Try biting one some time.
2-s A/B

TIGHTEN
SLOWLY
as he goes
u.s.L. of
Norah

NORAH: I detected no strength of character.
Only an absence of dedication.

RICHMOND: And a presence of beauty?

NORAH: I really must object to this
suggestion that I have some personal
dislike for our comrade-

RICHMOND: The objection is noted.
Anything else?

NORAH: Yes. She was about to leave
the organisation.

RICHMOND: How do you know?

NORAH: It was considered relevant
information.

127. 2 B RICHMOND: You consider it relevant?
MCU Norah

NORAH: An agent on her last assignment
gets captured and sentenced to fourteen
years? A woman like that! Oh, I can
guess what psychological effect it would
have on her.... /

128. 4 A It's....possible that she may have
TIGHT 2-S bought her freedom.
Richmond/
Norah

Coming to 3.

On 128. on 4

BOOM
B 1

RICHMOND: Svetlana wouldn't defect.

NORAH: Moscow might think otherwise.
Our suspicions should certainly be reported.

TIGHTEN as he
comes in and
leans beside
her

RICHMOND: It would be premature to report
our suspicions since they mainly consist
of your prejudices.

NORAH: I'm aware of your own.

RICHMOND: Do I detect insubordination?

Let him rise

NORAH: None was intended. But I must say
this....If I thought for one moment that a
superior was being derelict in his duty - for
whatever reason - then no consideration would
deflect me from mine.

129. 3 A (as he moves)
2-s Richmond
coming fwd.

RICHMOND: Admirable. (PAUSES) If she's
been removed from prison that could help us
a great deal. I want a watch kept on all the
known safe houses in London. I'll check the
one I was taken to.

TAPE RUN (9) (approx. .05")

CAM.2 TO POS.D - HUNTER'S OFFICE
CAM.3 TO POS.H - HOTEL LOUNGE

130. 1 D

Loose 2-s
Callan and
Hunter, with
desk f/g.
HOLD 2-S as
Hunter comes
f/g. R.

27. HUNTER'S OFFICE. DAY 13. AM.

BOOM
C 1

HUNTER: Yes, Callan - excursions.
The blue sky, the green leaves, the
fresh air....all part of the conditioning.
You'd take precautions of course.

Callan drifts
d.s. to desk

CALLAN: Yes....yes...of course. Sir - you
said she knew nothing of value.

Coming to 2.

HUNTER: Nothing of value to the K.G.B.
Though I imagine she could supply us with a
fair amount of current information.

CALLAN: Current, yes. It would be out of
date in a couple of years.

HUNTER: Or less. Why?

CALLAN: She's in for fourteen.

HUNTER: She's an agent.

CALLAN: She's a woman.

Fourteen years.

131. 2 D
MS Hunter
He sits

It'll break her.

HUNTER: Oh, I think she'll break a lot
sooner than that. Without hope. I read the
psychiatrist's report very thoroughly before
I put this project in hand.

132. 1 D
Tight 2-s
Callan/
Hunter

CALLAN: I bet you did.

HUNTER: You were as keen on the idea as I
was.

CALLAN: I still am. I mean - I want it
to work. But after it has...She's no use
to us then, is she? I was thinking.....a bit
off the sentence. Cut it in half say -

133. 2 D
MCU Hunter

HUNTER: Callan - we are not a parole
board. Even if I had the authority - (HE
SHRUGS) - we wouldn't be doing her any

134. 1 D (reaction)
MCU Callan

favours, would we?

TAPE STOP (8)

/CAM.1 TO POS.G - HOTEL LOUNGE/
/CAM.2 TO POS.E - HOTEL LOUNGE/

BACK TO RECORD SCENE 25
P.39, Shot 105

On TAPE STOP

135. 5 C

CS Model
soldier

28. HOTEL LOUNGE. DAY 13. AM.

BOOMS
A 6
C 3

TILT with him
to 2-s Flo
u.s. L.

CALLAN: Ever hear of the Thin Red Line?
Sorted out your lot at Balaclava.

FLO: How sweet....Got one there from
the Light Brigade?

CALLAN: Don't be petty.

136. 2 E (as she moves)
MLS Flo

Bring her
d.s. L. to
sit in 2-s

FLO: I suppose - in a way - we're soldiers,
too. Do you think in, say, a hundred years
time, people might be doing the same thing
with little model spies? You know - collecting
them and painting them?

CALLAN: You're doing a fair job of painting
one right now.

FLO: All dressed up and nowhere to go.

CALLAN: Getting impatient?

FLO: Well, I've been cooped up in here
for eight days. At least in the other
place they allowed me out for exercise.

137. 1 G (a beat after
she turns)
MCU Flo

CALLAN: Fancy a jaunt?

She leans forward

On 137. on 1.

BOOMS
A 6
C 3

138. 3 H FLO: Are you kidding?
MCU Callan
139. 1 G What about the fast sprint to
MCU Flo A/B the Embassy?
140. 3 H
Close on Callan's
hand bringing out
handcuff, from
inside coat
TILT TO FACE
141. 5 C (after 1 beat on face)
MS Flo
Bring her fwd. to
kneel on ground
PAN ALONG her out-
stretched arms to
Callan

TAPE RUN (10) (approx. .05")

/CAM.3 TO POS.A - MISSION LIVING ROOM/

OB (5) NEXT

NOT BEING RUN IN TO STUDIO RECORDING

OB (5) (approx. 2.12")

NOT BEING PUT IN TO STUDIOS RECORDING

29. EXT. COMMON. DAY 13. AM. . SOT

FLO: How were you recruited, Callan?
Mmm? And don't say it just happened,
because you must have come to a decision
at some point.

CALLAN: Oh, I come to decisions all
the time. Only trouble is, nobody pays
a blind bit of notice of them. Let's
just say I wanted to do my bit for freedom
and the West.

FLO: And Mom's apple pie. You know,
people like us - you and me - are we
really committed to any cause? Or do
we just do what comes naturally, and
enjoy the game?

CALLAN: What was your reason?

FLO: Well, if I were honest I
might admit that the danger and the
excitement held some appeal.

CALLAN: Yes. And of course, it's
better than digging spuds on some
Collective, isn't it?

FLO: You have a simple view of the
Socialist revolution.

CALLAN: Yes, well, I've seen it first
hand. Wasn't struck.

OB Contd.

On OB

SOT

FLO: And does everything on your patch leave you speechless with admiration?

CALLAN: Blimey, no. It's funny, I had a similar conversation quite recently with a fella. He didn't persuade me either.

FLO: I wasn't trying to. I was just thinking that people like us often have more in common with each other than we have with the people we work for.

CALLAN: Professionals usually do.

FLO: Well, I'll be out of it soon Come on, let's go.

CALLAN: Impatient to get out, impatient to get back. What a girl.

FLO: Well, there might be some news.

CALLAN: Yes . . . there might.

FLO: If I said that I hoped we'd never meet again after this - would you accept it as a kindly thought?

END OF OB (5)

GRAMS
Camera
Click
($\frac{1}{4}$ "-tap
STX on
CB)

On TAPE RUN

142.	4 A	<p>CS on photo</p> <p>As it is dropped see paper and Dowsett</p> <p>Admit Norah going u.s.L, then crossing to Dowsett</p>	<p><u>30. MISSION LIVING ROOM. DAY 14. AM</u></p> <p><u>DOWSETT:</u> Shouldn't we wait until he gets back?</p> <p><u>NORAH:</u> And when will that be? He's been gone for two days. / Code it and send it as soon as the trawler's in range.</p> <p><u>DOWSETT:</u> It's long longer than anything I've sent before</p> <p><u>NORAH:</u> We are faced with an emergency.</p>	<p>BOOM B 1</p> <p><u>GRAMS</u> Morse Q 3 (trawler signal)</p>
<p>SLIDE</p> <p>'CALLAN End of Part Two'</p> <p>Hold for .10"</p>		<p><u>GRAMS</u> Theme Music</p> <p>Fade Sound</p>		

SECOND COMMERCIAL BREAK

CALLAN (12)"DO YOU RECOGNISE THE WOMAN?"ACT THREE

CAM.1 POS.G - HOTEL LOUNGE
 CAM.2 POS.C - DETECTOR VAN
 CAM.3 POS.L - DETECTOR VAN
 CAM.4 POS.A - MISSION LIVING ROOM
 CAM.5 (creety) POS.D - HOTEL LOUNGE

FADE UP

SLIDE

'CALLAN,
 Part Three'

GRAMS

Theme

Music

TAPE RUN (11)

OB (6) (approx. .11")NOT BEING RUN IN TO STUDIO RECORDING31. EXT. STREET. DAY 14. AMSOT

THE DETECTOR VAN STILL CRUISING, THE
 VANES SLOWLY REVOLVING, STILL SEARCHING.

GRAMS

1/4" tape
 please

END OF OB (6)

On TAPE RUN

144. 2 C

MS Meres

PAN HIM crossing
u.s.R. of
Technician, for
2-s

32. INT. DETECTOR VAN. DAY 14. AM

FISHPOLE
ONE

GRAMS
Morse
Q 4

MERES: Come on, come on. He's
been on the air for three minutes -

TECHNICIAN: Four degrees West -

MERES: Take the next turning on the
left.

Let Meres go L.

TECHNICIAN: Steady.... steady
Got it! Got it! D One to D
Two - do you read me - over. Get it,
Fred? Oh ... that's a pity. Never
mind - could happen to anybody. /

145. 3 L

MS Meres

MERES: Precisely what could happen to
anybody that consistently seems to
happen to Fred? /

146. 2 C

MS Technician

TECHNICIAN: His gear went on the
blink. Gremlins. /

147. 3 L

MS Meres

A/B

PAN HIM RIGHT
to 2-s

MERES: Gremlins. I suppose if I asked
you to elucidate, you'd say his high-
resistance browtabs jumped up his
oscillating tweeter-meter? Four
bloody minutes

Coming to TAPE RUN

On 147. on 3

FISHPOL
ONE

PUSH IN to
map to see
line drawn
then TILT
to Meres

TECHNICIAN: All right, mate - we've got
something. Old Nippy Finger's located
somewhere along that line.

TAPE RUN (12) (approx. .15")

CAM.2 TO POS.E - HOTEL LOUNGE
CAM.3 TO POS.H - HOTEL LOUNGE

148. 1 G

4-s, Bishop/
Hunter/Flo/
bottom of
frame, Callan

33. HOTEL LOUNGE. DAY 14. PM.

BOOMS
A 6
C 3

BISHOP: No, Miss Mayhew. You don't
quite understand. I'm afraid the news
we have is rather....distressing.

CALLAN: That's what's known as British
understatement.

HUNTER: Callan, please. Don't make it
any more difficult. /

149. 2 E

MS Flo

150. 1 G

2-s Bishop/
Hunter

FLO: Make what more difficult? /

HUNTER: Despite the most strenuous
efforts on our part, I must inform you
that a situation has arisen which
precludes any possibility of your being
returned to the Soviet Union - /

151. 2 E

MS Flo A/B

On 151. on 2

BOOMS
A 6
C 3

152. 3 H FLO: Callan, what's he saying!
MS Callan
153. 2 E (after C's reaction)
MS Flo There's been a set-back?
154. 1 G HUNTR: No....The difficulty is of a
3-s Bishop/
Hunter/Flo rather more permanent nature. In the
course of events, our colleagues in the
C.I.A. were informed of the
impending exchange and reacted with - um -
asperity. In short - they feel that it's
simply not on.
155. 3 H FLO: You've started taking orders from
MS Callan A/B the Americans?
156. 2 E (after full beat)
MS Flo BISHOP: It would be more accurate to
say that we see their point of view. You
wouldn't wish to cause a breach with our
NATO allies.....Er - well - perhaps you would
but we wouldn't. You were in Connecticut
last year.
157. 3 H FLO: No.
2-s profile
Bishop/
Hunter
158. 2 E BISHOP: The C.I.A. insist that you were and
MS Flo A/B that, furthermore, you were part of an
espionage network operating in that state -
one which succeeded in penetrating Project
Dolphin.
159. 1 G FLO: I've never even heard of it!
CMS Bishop
160. 2 E
161. 3 H
Tight 2-s
Bishop/
Hunter

On 161. on 3

BOOMS

A 6

C 3

162. 2 E CMS Flo HUNTER: They are convinced, Miss Mayhew, that not only have you heard of it, but also that you know far too much about it. We share that conviction.
163. 1 G CMS Hunter FLO: I deny it absolutely!
164. 2 E MCU Flo HUNTER: Well yes you would, wouldn't you? Sadly, the information you are said to possess is of such a long-term nature that any possibility of exchanging you now - or indeed in the future - must be ruled out completely.
165. 3 H (on her look) MCU Callan
166. 2 E (as he looks away) MCU Flo A/B
167. 3 H 2-s Bishop/ Hunter rising FLO: What what happens to me?
168. 1 G MS Bishop HUNTER: You will complete the remainder of your sentence. Mmm? As to when you go back, there are certain arrangements to be made. You'll be informed.
169. 3 H MS Hunter BISHOP: Isn't she supposed to be in solitary for another two days?
170. 2 E MCU Flo A/B HUNTER: Yes I can see no reason why she should not spend them in the comfort of these surroundings.

On 170. on 2

BOOYS
A 6
C 3

HUNTER:(contd.)

Naturally, the excursions will be discontinued.

171. 1 C

3-s Bishop/Callan
crossing R. to
Hunter, with Flo
f/g. R.

Bishop comes fwd.
slightly. Flo
in profile

BISHOP: I'm not at all sure that it's quite proper for me to express such an opinion, but I must say that your bearing in the face of this bitter disappointment can only compel admiration.

FLO: I'll have fourteen years to practice it.

Bishop and Hunter
go

HUNTER: Good day.

HOLD 2-S as Callan
goes L. for drink
and comes d.s.

PUSH IN and lose
his upper half.

As Flo breaks
down and leans
forward, TILT UP
to his face

FLO: Don't say a word Just don't say a word. So we don't always get them back. (SHE COLLAPSES, SOBBING)

TAPE RUN (13) (approx. .10")-----

CAM.1 TO POS.H - same set
CAM.2 TO POS.B - MISSION LIVING ROOM
CAM.3 TO POS.A - ditto
CAM.4 TO POS.A - ditto

On TAPE RUN

BOOM
B 1

172. 2 B

Loose on end of
desk

See paper
slapped down,
and Richmond
wipe frame

TILT to 2-s
Richmond/
Dowsett

34. MISSION LIVING ROOM. DAY 14. PM

RICHMOND: When was the message sent)

DOWSETT: Four hours ago. I was
ordered, sir -

173. 3 A

MS Norah

RICHMOND: Contact the trawler.

174. 4 A

3-s Richmond/
Dowsett/Norah

NORAH: It will be out of range -

CAM.2 TO POS.D
Hunter's Office

RICHMOND: Raise them!

NORAH: Colonel, I must formally
protest -

Hold 3-s as
Richmond
comes C.

RICHMOND: Protest to the court martial!
You went against my express orders!
Major, I will personally see to it that
you are recalled and disciplined for
this act of gross insubordination -

NORAH: It was justified by circumstances!

HOLD 3-S as Norah
goes u.s.l. and
back to C. again.

RICHMOND: What circumstances?

PUSH IN CLOSE on
photo

NORAH: Your absence - and this!
(HANDS HIM PHOTO) Do you recognise
the woman?

175. 3 A

MCU Richmond

On 175. on 3

BOOM
B 1

176. 4 A

3-s

A/B

RICHMOND: Yes and I recognise
the man.

As Richmond
crosses u.s.L.
TRACK IN SLOWLY
to desk, seeing
Dowsett taking
notes

When he says
'Moscow'
TILT TO Richmond

DOWSETT: Sir The trawler is
out of range. I can't risk a longer
signal -

RICHMOND: They've acknowledged.

NORAH: No we can read them,
but they can't read us.

DOWSETT: It's a message from
Moscow, sir.

GRAMS
Morse
Q 3
trawler
signal

177. 5 D (creepy)

CMS Flo

TILT as she
raises her head
to 2-s with Callan
coming slowly d.s.

TIGHTEN as he
sits

Coming to 1.

35. HOTEL LOUNGE. DAY 14. PM.

BOOM
A 6

FLO: Callan - I swear to you -
I've never been near Connecticut,
and I've never heard of this - this
Dolphin Project For God's sake
help me Fourteen years

CALLAN: Calm down, girl, calm down.
Look - I've been thinking about it.
There could be a way Defect.
..... Trade!

FLO: I've nothing to trade with!

On 177. on 5

BOOM
A 6

CALLAN: You have - at least,
I think you have....Richmond's back
in this country.

FLO: Richmond....

I don't know the name. .a

HOLD FRAME
as she leans
back

CALLAN: You bloody do! Come on, we
aren't fools, girl! You were on Richmond's
team. We want him - you can get him! /

178. 1 H

2-s Flo. with
Callan
large in
f/g.

FLO: Supposing....just
supposing.....I could help you. How
long do you think I'd live. If the
K.G.B. even suspected -

CALLAN: You're missing the point. They
wouldn't have to suspect - they'd have to
know!

FLO: Know?

CALLAN: You can't be exchanged because
you know too much.

FLO: I don't.

CALLAN: We think you do, and that's
the same thing. There's one way of
guaranteeing you pass that information
to the K.G.B. On the other hand, shop
Richmond - and we'll help you spend the
rest of your life keeping away from them.

FLO: For how long?

Coming to 5.

On 178. on 1

BOOM
A 6

CALLAN: Maybe as much as fourteen years. You've had the training. You

179. 5 D (slightly more R.) dodged us long enough. /
CMS Flo

PAN her R.
as she sits
up to Tight
2-s
Let her sit
back

FLO: I don't know....I don't know....
Irena....My daughter's in Russia!

180. 1 H (on move)
2-s A/B

CALLAN: Think she'll recognise you in
nineteen eighty six? /

FLO: You....really think
something could be worked out. I know
you're trying to help me, Callan. But
do you really think so?

CALLAN: It's worth a try. False papers,
a new identity....Money....Maybe even a
face-job. But whatever the deal is -
it'll include your freedom and a head
start.

PULL BACK
SLIGHTLY as
he rises and
lose his top
1/2.

FLO: I don't know....I just don't
know.....

As she rises,
PULL BACK
FURTHER. Let
her go R. and
hold Callan

CALLAN: Look - go wash your face and
think about it. I'll take soundings.

181. 5 D (she turns)
MS Flo, at
door

182. 2 D
Looking at
map with
Hunter & Meres,
back to camera
SLOWLY CRAB R.
to profile them

36. HUNTER'S OFFICE. DAY 15. AM.

BOOM
B 3

On 182. on 2

BOOM
B 3

HUNTER: Well....it's something. One more fix and where the lines intersect - that's it.

MERES: The message was much longer this time.

HOLD 2-S as
Hunter goes
u.s.L. to phone

Hunter comes
d.s.L. to Meres

HUNTER: The reply was much shorter.
..... Yes....Good, good - well done, Callan. No, I think we'd better have her back here. I'll send Meres to assist. (HE HANGS UP) Callan - he thinks the lady's ready to talk business.

MERES: Sir - Do you know what I think this means?

HUNTER: What I think it means.

MERES: Have you informed Call ..

HUNTER: That's neither necessary nor expedient.

MERES: Then I shan't, either.

HUNTER: I applaud your reticence.

MERES: No....don't applaud, sir. That way you'd let your right hand know what your left hand was doing.

Let Meres go

TAPE STOP (9)

/PREPARE BATHROOM

On TAPE STOP

CAM.1 TO POS.B - MISSION HALL pushing, or under Cam.5's cable
CAM.2 TO POS.E - HOTEL LOUNGE
CAM.3 TO POS.H - HOTEL DUNGE
CAM.5 TO POS.E - HOTEL BATHROOM

183. 3 H

Loose on u.s.
door, with arm-
chair f/g.

37. HOTEL LOUNGE. DAY 15. PM.

BOOM
C 3

Bring Callan in,
and d.s.4 steps
or so

CALLAN: Flo?

184. 2 E (as he looks down)

Close on water
at door

As his feet enter
frame, TILT UP

FLO: (o.o.v.) Ooooooh!

185. 5 E (as door bursts open)

2-s. Flo on ground,
Callan in to her

38. HOTEL BATHROOM. DAY 15. PM.

BOOM
A 5

As he drags her out,
PUSH IN to see them
at sofa, thru door

CALLAN: Bloody hell! Flo!
(HE DRAGS HER THROUGH TO LOUNGE AND
ON TO SOFA) Ad. libs.

39. HOTEL LOUNGE. DAY 15. PM.

BOOM
C 3

FLO: Callan don't leave me

186. 2 E

Tight enough to
see Flo's hand
go to Callan's
holster.

TILT on their
freeze, to TIGHT
2-s

FLO: (contd.) I'm sorry, Callan -
truly I am.

TAPE STOP (10)

CAM.3 TO POS.M - MISSION L.R.

FLO TO CHANGE
/MOP UP BATHROOM

On TAPE STOP

BOOM
B 1

187. 3 M

MCU Dowsett

40. MISSION. LIVING ROOM. DAY 15. PM.

As he turns
PULL FOCUS to
Richmond, who
rises

PAN him d.s.R.
to find Norah

NORAH: How much longer?

Let Richmond
go. Bring
Norah fwd. to
2-s with
Dowsett

DOWSETT: At least an hour.

She bends to
put case down

NORAH: An hour Every minute
puts us at greater risk.

188. 4 A

3-s Dowsett/
Norah/Richmond

With
respect, sir, you have your orders
from Moscow.

RICHMOND: As you have from me!

NORAH: If she's told them about this
place....

RICHMOND: Then it becomes imperative
that we close down the frequency.

HOLD 3-s as
Norah comes
d.s.L. to
frame Dowsett
between them

NORAH: Is there another reason you
wanted us to stay on the air?

RICHMOND: What other?

NORAH: An appeal to Moscow, perhaps?

RICHMOND: The trawler must be told
that this station is dead.

NORAH: It only takes one of us to do
that.

They turn, and
Richmond goes.

TOP FCS (7-1) (approx. .15")

/CAM.3 TO FCS.G, thru 1st door ?/

OB (7)

NOT BRING IN TO STUDIO WORKING

41. EXT. STREET. DAY 15. PM

SOT

THE DETECTOR VAN COMES INTO VIEW
ROUND A CORNER, TURNS, AND GOES
OUT OF FRAME - STILL SEARCHING.

END OF OB (7)

On TAPE STOP

- | | | |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------|
| <p>189. <u>1 B</u>
 2-s, bring Norah/
 Richmond R. to
 door
 Richmond goes R.
 o.o.frame
 Norah opens door
 - to Flo.
 As directed</p> | <p><u>42. MISSION HALL. DAY 15. PM</u>
 NORAH AND RICHMOND CROSS THE HALL,
 AND NORAH OPENS THE DOOR - TO
 ADMIT FLO.</p> | <p>BOOM
 <u>A 1</u></p> |
| <p>190. <u>2 E</u>
 Bring Meres from
 u.s. door to
 bathroom door
 in L.S.</p> | <p><u>43. HOTEL LOUNGE. DAY 15. PM.</u>
 CALLAN: Toby? Toby, is that
 you?</p> | <p>BOOM
 <u>A 6</u></p> |
| <div style="border: 1px solid black; padding: 5px; display: inline-block;"> CAM.1 TO POS.C/
 - DETECTOR VAN </div> | | |
| <p>191. <u>5 E</u>
 2-s Callan on
 floor, Meres to
 kneeling pos.</p> | <p><u>44. HOTEL BATHROOM. DAY 15. PM</u></p> | <p>BOOM
 <u>C 4</u></p> |
| <p>192. <u>3 G</u>
 CU handcuffs on
 Callan</p> | | |
| <p>193. <u>5 E</u>
 2-s A/B
 Meres goes to
 sit on bath u.s.</p> | <p>MERES: She took the key. You
 lost your gun, again.
 CALLAN: Yeh.
 MERES: Why didn't you get it back?</p> | |
| <p><u>Coming to 4.</u></p> | | |

On 193. on 5

BOOM
C 4

CAM.2 TO POS.B
CAM.3 TO POS.A -
both in Mission L.R.

CALLAN: I didn't have the chance.

MERES: Or you didn't make the chance.

CALLAN: I didn't let it happen deliberately!

MERES: But perhaps subconsciously?

CALLAN: Is that what you think?

MERES: It's what Hunter will think.

CALLAN: Then he'll never bloody know, will he?

MERES: Why didn't she just shoot you?

CALLAN: I don't know. I didn't ask her.

MERES: And I don't think you ever will.

CALLAN: Toby!

MERES: I'll send somebody with some bolt cutters.

CALLAN: Bolt cutters!

HOLD 2-s
Meres goes
to door

Coming to 4.

On 193. on 5

194. 4 A 45. MISSION LIVING ROOM. DAY 15. PM. BOOM
Low angle B 1
Tight on Flo
with lower $\frac{1}{2}$
Norah large
R. of frame

FLO: I wasn't released from prison!

NORAH: You were removed and placed in an
S.I.S. safe house -

FLO: A secure house - locked doors,
bolted windows, alarm bells - not to mention
a day and night guard!

195. 2 B
Low angle
CMS Norah

NORAH: Why?

FLO: . To stop me getting out, of course.

196. 4 A NORAH: To stop us getting in!
Flo/Norah A/B

FLO: If you like. They weren't taking
any chances until the exchange had been
completed.

197. 3 A NORAH: What exchange?
3-s, Flo/
Richmond/
Norah - incl.
Dowsett

FLO: For Burroughs.

RICHMOND: Edward Burroughs?
HOLD 3-S as
Richmond comes
fwd.
198. 4 A (as she looks up)
MCU Flo

199. 2 B FLO: Yes.... Well?
MCU Norah

200. 3 A (as Norah turns)
MCU Richmond RICHMOND: Burroughs was shot crossing
201. 4 A the wall/three months ago.
MCU Flo A/B

202. 2 B FLO: I'm telling the truth!
3-s Flo/Richmond/
Norah

On 202. on 2

BOOM
B 1

NORAH: The truth is that fourteen
years in prison is an insupportable
thought for a woman such as you.
Wondering how long before it's all gone ...
Mind - spirit -

203. 4 A MCU Flo A/B RICHMOND: That's enough! Svetlana -
did you defect? /

204. 2 B 3-s A/B FLO: No! No. /

Richmond goes
u.s. 2 steps

205. 4 A MCU Flo A/B NORAH: And I say yes. You arranged
to betray us in return for your
freedom - /

206. 3 A 2-s Richmond FLO: It was suggested - but I made
crossing R. of no arrangement - /
Norah to door

RICHMOND: Svetlana - I wish to speak
to you privately.

NORAH: I must insist on being present.

207. 4 A (further R.) RICHMOND: Take the car round to the
2-s Norah/Dowsett back and carry out your other
looking R. instructions! /

Flo crosses R.
and out

DOWSETT: My instructions -

Coming to 1

On 207. on 4

BOCM
B 1

HOLD 2-s as
Norah crosses
u.s.R.

NORAH: Are to close down the
station.

Norah comes
fwd. a step
or two

DOWSETT: But the trawler won't be
on listening watch.

NORAH: Try to raise them. They
must be told to stay off this
frequency.

GRAMS
Morse
Q 1
(station
call)

208. 1 C

Close on
apparatus, and
Technician

46. INT. DETECTOR VAN. DAY 15. PM

FISHPOLE
CNE

As he calculates,
PUSH IN CLOSE on
map

TECHNICIAN: Hold it, Jack.

/CAR STOPS

TECHNICIAN: Bingo!

TAPE RUN (15) (approx. .10")

/CAM.1 TO POS.B - MISSION HALL
/CAM.3 TO POS.N - MISSION BEDROOM/
/CAM.4 TO POS.G - MISSION BEDROOM/
/CAM.5 TO POS.F - MISSION BEDROOM.cabled from behind set/

209. 4 G

2-s Flo/Richmond

47. MISSION BEDROOM. DAY 15. PM.

BOOM
B 4

On 209. on 4

BOOM
B 4

She crosses
up L. of him

FLO: Kyril - you must see it. I've
been tricked. I admit it. Obviously,
there will have to be an inquiry but
I'm sure I can explain to our superiors -

RICHMOND: There will be no inquiry....
No court martial....

FLO: Why not?

RICHMOND: Because I doubt if you could
explain this.

As he moves to
her, TRACK IN
and CRAB LEFT
to find loose
profile 2-s

FLO: Oh...Callan.

RICHMOND: Svetlana - if only you had
waited....I was sent on this mission with
specific orders. The first was to secure
your release from prison and get you
safely back to Russia.

FLO: Well... I'm released.

RICHMOND: The arrangements are
hardly progressed. It
would take days - even weeks - before I
could get you out.

FLO: I can wait.

RICHMOND: I can't.

Coming to TAPE STOP

FLO: What - do you mean?

On 209. on 4

BOOM
B 4

RICHMOND: Your recovery was my first objective. If it proved impossible then I was to use my best judgment as to whether or not you constituted a danger to the K.G.B.

FLO: And if I did.

RICHMOND: The danger was to be - eliminated.

FLO: What is your best judgment?

RICHMOND: The point is academic. Moscow has intervened. There was a message. The Osprey must....go.

HOLD 2-S as
she turns
away

FLO: I see...I haven't defected. But I won't plead. Kyril.

RICHMOND: Yes?

FLO: Even in death a woman is entitled to some vanity. Irena.....

She faces him
again

RICHMOND: Will be well cared for.

FLO: You promise.

As he closes
in TILT TO SEE
GUN

RICHMOND: She is my daughter, too.

As she
breathes in
TILT UP
AGAIN to
TIGHT 2-S

FLO: Now!

TAPE STOP (11)

Flo - Blood on clothes

On TAPE STOP

- | | | | | |
|------|-----|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------|
| 210. | 1 B | Close on door handle | <u>48. MISSION HALL. DAY 15. PM.</u> | BOOM
<u>A 1</u> |
| | | As it bursts,
ZOOM OUT and
TILT to find
Meres and/or
Callan | THE DOORS CRASH OPEN. CALLAN AND
MERES DODGE IN, GUNS AT THE READY | |
| 211. | 2 B | Loose on Dowsett
at set

PAN him R. to
door, and back
to find Meres/
Callan u.s.l.

They fire.
Keep loose as
he is hit f/g.

See Callan go
R. | <u>49. MISSION. LIVING ROOM. DAY 15. PM</u>

DOWSETT BUSY SENDING. HE SWITCHES TO
RECEIVE, AND GOES TO THE BEDROOM
DOOR.

THE TRAWLER ACKNOWLEDGES AND HE
TURNS BACK TO THE SET - AS CALLAN
AND MERES COME IN.

THEY SHOOT HIM IN THE HAND

<u>MERES:</u> Tough luck, old Nippy Finger. | BOOM
<u>C 5</u>

<u>GRAMS</u>
<u>Morse</u>
<u>Q 3</u>
(trawler
signal) |
| 212. | 3 B | See Callan at door
Include u.s. window,
but not Flo | <u>50. MISSION. BEDROOM. DAY 15. PM</u> | BOOM
<u>B 4</u> |
| 213. | 4 G | High angle MLS Flo | | |
| 214. | 5 F | 2-s Flo on bed,
Callan approaches

He puts her head
on pillow

TIGHTEN, then let | <u>CALLAN:</u> I'm sorry, girl - truly I am. | |

On 214. on 5

BOOM
C 5

215. 2 B

Loose on door

Bring Callan L.
to Meres and let
Callan go.

Dowsett is f/g.

51. MISSION. LIVING ROOM. DAY 15 PM

MERES: I wonder what Nippy Finger
managed to tell them David?

CALLAN WALKS STRAIGHT PAST HIM.

216. 1 B

Pan Callan in
LS R. to meet
Hunter and asst.

Let Callan go.

52. MISSION HALL. DAY 15. PM.

HUNTER, WITH AN ASSISTANT, HURRIES
IN

CALLAN WALKS STRAIGHT PAST THEM.

BOOM
A 1

TAPE RUN (16) (approx. .05")

OB (8) NEXT.

NOT BEING RUN INTO STUDIO RECORDING

On TAPE RUN

OB (8) (approx. .10")

53. EXT. MISSION. DAY 15. PM.

SOT

CALLAN WALKS STRAIGHT OUT OF THE
MISSION TOWARDS CAMERA - INTO
BCU - HIS FACE A MASK.

END OF OB

217. 3 Wall Caption

SCANNER CAPTIONS SUPERED

		GRAMS Theme Music
1.	Callan EDWARD WOODWARD	*
2.	Richmond T. P. MCKENNA	*
3.	Flo SARAH LAWSON	*
4.	Lonely RUSSELL HUNTER	*
	Meres ANTHONY VALENTINE	*
5.	Hunter WILLIAM SQUIRE	*
	Bishop GEOFFREY CHATER	*
6.	Norah SHEILA FAY	*
	Dowsett JOHN MOORE	*
7.	Gladys CHERYL HALL	*
	Liz, Hunter's Secretary LISA LANGDON	*
8.	Technician HARRY WALKER	*
	Prison Officer BELLA EMBERG	*
9.	Callan created by JAMES MITCHELL	*

SCANNER CAPTIONS (contd.)

		GRAMS
10.	Story Editor GEORGE MARKSTEIN	Theme Music (contd.) *
11.	Designed by MIKE HALL	*
12.	Produced by REGINALD COLLIN	*
13.	Directed by PETER DUGUID	*
	<u>SLIDE</u>	*
	Thames Symbol	

Hold for .10"

Fade
Sound